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DAVID MONTGOMERY AND FRED STONE  
IN CHAS. DILLINGHAM'S PRODUCTION

# THE RED MILL

A MUSICAL COMEDY

BOOK & LYRICS BY

## HENRY BLOSSOM

MUSIC BY

## VICTOR HERBERT.

VOCAL SCORE

Price \$ 2.89 net  
" " 6/4 " "

**M. Witmark & Sons.**

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Charles Dillingham  
Presents  
DAVID MONTGOMERY AND FRED A. STONE  
in

# The Red Mill

A Musical Play in Two Acts.

Book and Lyrics by  
HENRY BLOSSOM.

Music by  
VICTOR HERBERT.

## CAST OF CHARACTERS.

"Con" Kidder, . . . . .	] Two Americans "doing" Europe [	FRED A. STONE.
"Kid" Conner, . . . . .		DAVID MONTGOMERY.
Jan Van Borkem, Burgomaster of Katwky-ann-Zee. . . . .		EDWARD BEGLEY.
Franz, Sheriff of Katwky-ann-Zee . . . . .		CHARLES DOX.
Willem, Keeper of the Red Mill Inn . . . . .		DAVID L. DON.
Captain Doris Van Damm, in love with Gretchen . . . . .		JOS. M. RATLIFF.
The Governor of Zeeland, Engaged to Gretchen . . . . .		NEIL M'CAY.
Joshua Pennefeather, Solicitor, Lincoln's Inn Fields, London (Automobiling with his daughters through Holland). . . . .		CLAUDE COOPER.
Gretchen, The Burgomaster's daughter . . . . .		AUGUSTA GREENLEAF.
Bertha, The Burgomaster's sister . . . . .		ALLEEN CRATER.
Tina Bar-maid, Willem's daughter . . . . .		ETHEL JOHNSON.
Countess De La Fere, Automobiling with her sons through Holland . . . . .		JULIETTE DIKA.
Flora. . . . .		CONNIE EASTMAN.
Dora. . . . .		KITTY HOWLAND.
Lena. . . . .		PAURA DESMOND.
Anna. . . . .		CLEO SVENINGER.
Phyllis. . . . .		ESTELLE BALDWIN.
Madge. . . . .		SADIE PROBST.

Peasants, Artists, Aides de Camp, Burghers etc.

## SYNOPSIS OF SCENERY.

ACT I.— At the sign of the Red Mill.

ACT II.— A Hall in the Burgomaster's House.

Time: The Present.

Place: Katwky-ann-Zee, Holland.

Staged by . . . . . FRED. G. LATHAM.  
Musical Director . . . . . MAX HIRSCHFIELD.

M.W.& SONS

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# The Red Mill.

A Musical Play in Two Acts.

## Overture.

*Allegro.*

Piano.

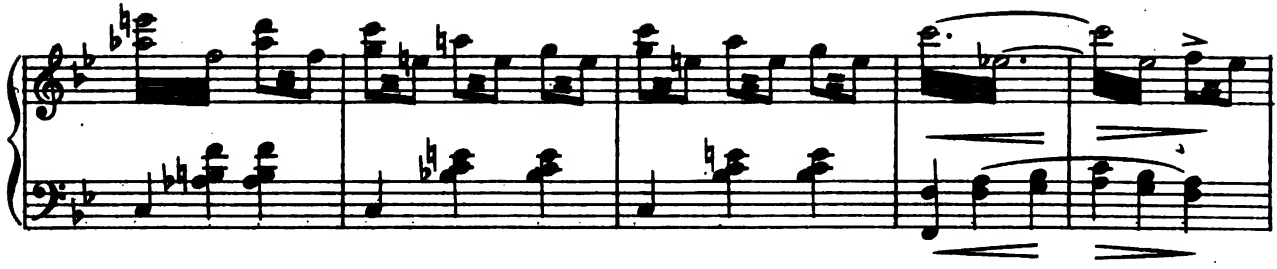


*Tempo di Valse moderato.*









Andantino grazioso.

8

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The music is written in a key with one sharp (F#) and a common time signature (C). The tempo and mood are indicated by the title 'Andantino grazioso.' at the top left. The page number '8' is centered at the top. The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings. The first system has a 'p' (piano) marking. The fourth system also has a 'p' marking. The sixth system ends with a 'rall.' (rallentando) marking. The piece concludes with a double bar line and repeat signs.

Andante.

9

First system of musical notation for the Andante section. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 8/8. The music features a melody in the treble with many beamed sixteenth notes and a bass line with chords and single notes. The dynamic marking *pp* *dolcissimo.* is present.

Second system of musical notation for the Andante section. It continues the melody and bass line from the first system. The dynamic marking *pp* is present.

Third system of musical notation for the Andante section. It continues the melody and bass line. The dynamic marking *poco rit.* is present.

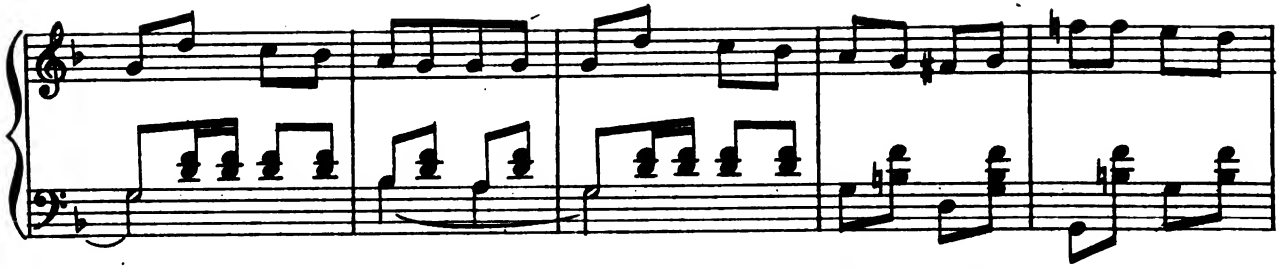
Tempo di Marcia.

First system of musical notation for the Tempo di Marcia section. The key signature changes to one flat (Bb). The time signature changes to 2/4. The music features a more rhythmic melody in the treble and a bass line with eighth notes. The dynamic marking *f* is present.

Second system of musical notation for the Tempo di Marcia section. It continues the melody and bass line.

Third system of musical notation for the Tempo di Marcia section. It continues the melody and bass line.





*Molto meno.*

First system of musical notation, featuring piano (p) and forte (ff) dynamics, and a triplet (3) marking.



Second system of musical notation, continuing the piece with various piano and forte markings.



Third system of musical notation, featuring the instruction *accel. al Fine.* and a fortissimo (ffz) marking.



Fourth system of musical notation, featuring a fortissimo (ffz) marking and a crescendo marking.



Fifth system of musical notation, featuring the instruction *poco pesante.* and a fortissimo (ffz) marking.

## No 1.

ACT I.  
Opening Chorus.*Allegretto grazioso.*

Piano.

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked *Allegretto grazioso*. The piano part consists of two systems of accompaniment. The vocal part enters in the fourth system with the lyrics "By the side of the mill with its". The score is written in a single system of four staves: two for piano and two for voice.



sails hang-ing still and the bridge so quaint, \_\_\_\_\_ We've been

pos - ing for hours with our bas - kets of flow'rs as they paint, paint,

paint. \_\_\_\_\_ We are pret - ty they say, as they sketch us each day! We're sup -

posed by the way to get ve - ry good pay, but we

fear that it may be some dis - tance a - way, for they

*cresc.*

don't seem to sell their pict - ures. By the side of the mill with it's

sails hang - ing still and the bridge so quaint, We've been

po - sing for hours with our bas - kets of flow'rs as they

paint, paint, paint, \_\_\_\_\_ For they like us to pose in our

poor peas - ant clothes with our wood - en sa - bots and our

queer col - ored hose, but we real - ly sup - pose that not

*cres.*

one of them knows that we do so be - cause we lve them.

*sfz* *p*

MEN.

*p*

Girls, \_\_\_\_\_ as you know we are wed a - lone to art \_\_\_\_\_ and it

breaks our heart but we have to de-vote all we own to art. \_\_\_\_\_

So \_\_\_\_\_ like the best of good friends we have to part \_\_\_\_\_ But to

GIRLS.

*p* By the

ease the smart let us try to forget that we have \_\_\_\_\_ to.

side of the mill with its sails hang-ing still and the bridge so

quaint, \_\_\_\_\_ We've been pos - ing for hours with our bas - kets of flow'rs, as they

paint, paint, paint; \_\_\_\_\_ But from art \_\_\_\_\_ let us

part, \_\_\_\_\_ but from art let us part, let us part, but from art, let us

## Allegro marcato.

part. \_\_\_\_\_

*poco pesante.*

*f pochissimo rit. a tempo.*

E - nough of work, let us have a lit - tle pleas-ure now, \_\_\_\_\_ for it will

*rit.*

soon be noon \_\_\_\_\_ and we're real-ly ver- y hun - gry, \_\_\_\_\_ and thir-sty,

*rit.*

*a tempo.*

If you don't know what to or - der we will show you how, \_\_\_\_\_ cold meat and

Beer right here, — Shall we go and have it now? —

MEN

But we are

broke, 8... and luncheons are ex - pen - sive! It would be

GIRLS.

But they will

nice if we but had the price. —

*Poco rubato.*

trust you if you'll just ex - plain there ——— MEN.

If they would

*pp*

GIRLS.

We know we

trust us, you might drink cham - pagne there . ———

GIRLS.

We're thir - sty

might, ——— MEN.

You shall to - night! ———

*p*



now, We're thirst-y now, we're thirst-y

Don't make a row.

*pesante.*

thirst-y thirst-y. E-nough of work let us have a lit-tle

*ff* It would be

*a tempo.*

pleas-ure now, for it will soon be noon

nice if we on-ly had the price e-nough of

*rit.*

and we're real - ly ve - ry hun - gry — and thirst - y.

work let's have a lit - tle pleas - ure

*a tempo.*

E - nough of work, e - nough of work, let's have a

now. E - - nough of work, let's have a

*a tempo.*

lit - tle pleas - ure now, we'll show you how

lit - tle pleas - ure now, we'll show you how

come let us go and have it now; let us have a lit-tle

come let us go and have it now; let us have a lit-tle

*Piu mosso.*

fun, let us have a lit-tle fun, it will soon be

fun, let us have a lit-tle fun, it will soon be

8

noon! Let us have a lit-tle fun, let us have a lit-tle

noon! Let us have a lit-tle fun, let us have a lit-tle

8

fun, Oh, come, e-nough of work

fun, Oh, come let us have a lit-tle

8

e - nough of work, e - nough of

fun, let us have a lit - tle fun, e - nough of

work, come let us have a lit - tle fun! Oh! come.

work, come let us have a lit - tle fun! Oh! come.

*Presto.*

Oh!  
Oh!  
come.  
come.

*Presto.*  
*ff*

This system contains the first four measures of the piece. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The tempo is marked *Presto.* and the dynamic is *ff* (fortissimo). The vocal parts enter with the lyrics "Oh!" and "come." in the third and fourth measures respectively.

8-----

This system contains measures 5 through 8. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The vocal parts have rests in measures 5 and 6, and then enter in measure 7 with a melodic line. A fermata is placed over the eighth measure of the piano part.

8-----

This system contains measures 9 through 12. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The vocal parts have rests in measures 9 and 10, and then enter in measure 11 with a melodic line. A fermata is placed over the twelfth measure of the piano part.

3427  
No 2.

27

# Mignonette.

Tina and girls.

Tempo di marcia.

Piano.

The piano introduction is in 2/4 time, marked 'Tempo di marcia'. It features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The introduction begins with a forte (f) dynamic, followed by a sforzando (sfz) dynamic, and ends with a forte (f) dynamic.

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "I'll tell you all her his - to - ry, There is - n't a - ny mys - te - ry re - To man - a - gers she'll on - ly say, There's nothing do - ing, on your way This". The piano accompaniment is in 2/4 time, marked 'p' (piano).

The second line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "gard - ing Mign - on - ette, She's haugh - ty Mign - on - ette, Re -". The piano accompaniment is in 2/4 time, marked 'p' (piano).

The third line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "now up - on the stage And she's at pres - ent all the rage And she's a porters crowd round her door! She sees them all and sends for more, For". The piano accompaniment is in 2/4 time, marked 'p' (piano).

blonde, a bleached bru - nette. She's pret - ty, she's pe -  
they're her one best bet! Mod - istes are ver - y

tite, With dain - ty head and ti - ny feet, She has a fig - ure that would  
glad to furn - ish dress - es for the ad, And they have named for her the

make a saint for - get. She wears the lat - est clothes And  
lat - est ci - gar - ette. The a - gent send her wines in

ev' - ry - where she goes You'll hear them whis - per, that is Mign - on - ette.  
hopes that when she dines, Their brand may be the choice of Mign - on - ette.

*rit.* *a tempo.*

For Mign - on - ette is a sou - brette,

GIRLS.

For Mign - on - ette is a sou -

And in the pa - pers she is called "The peo - ple's pet!"

brette.

But she is pet - ted too in pri - vate And she hopes to soon ar -



rive at A po - si - tion in a most ex - clus - ive set.

My

— For she has met a bar - o - net

word! For she has met a bar - o -

Who just for love of her has run him - self in debt.

net in debt you

8

She has a fine ti - ar - a - ra - ra And an au - to tour - ing

bet.

8--7

car, A ver - y thrift - y girl is Mign - on - ette

*rit.* *a tempo.*

For she has met a bar - o -

For she has met a bar - o - net

*rit.* *a tempo.*

net.

Who just for love of her has run him-self in debt;

She has a fine ti - ar - ra - ra - ra And an au - to four - ing

car, A ver - y thrift - y girl is Mign - on - ette.

3425  
No 3.

# You Never Can Tell About a Woman.

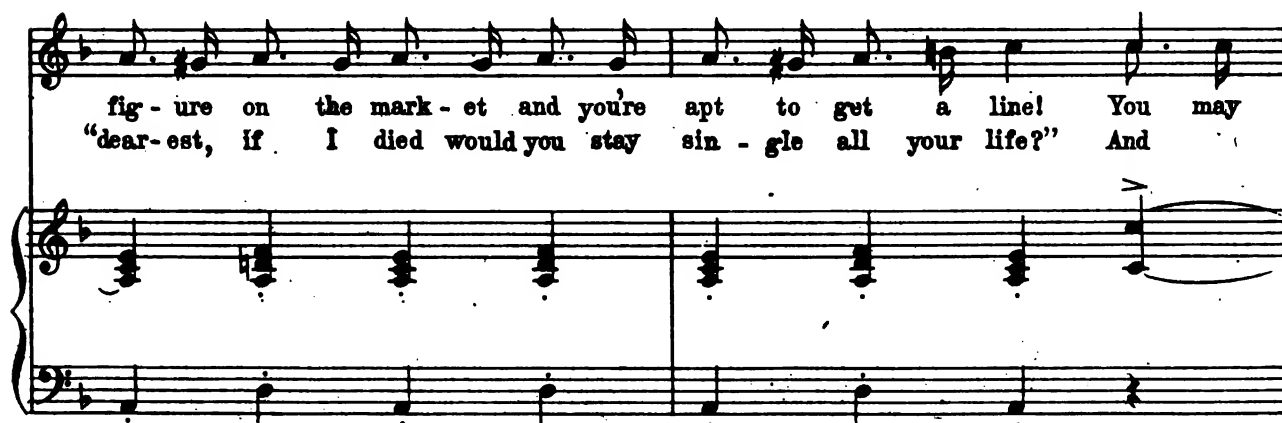
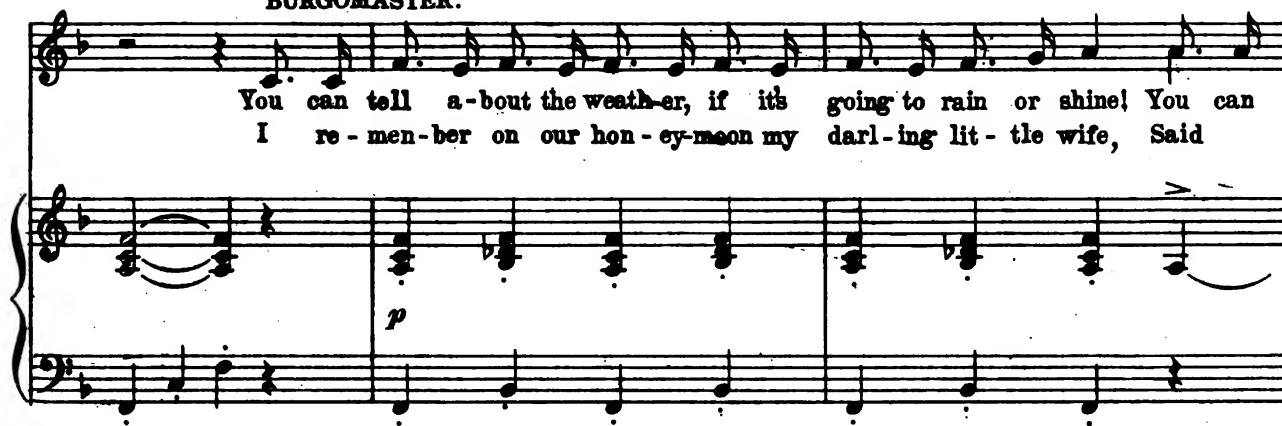
The Burgomaster and Willem.

Grazioso.

Piano.



BURGOMASTER.



hand - i - cap the hors - es and per - haps you'll "dope 'em out," But to  
when I an - swered "No, I think that I a - gain should wed," She cried

WILLEM.  
fig - ure on a wom - an is to al - ways be in doubt! The  
and cried and sob - bed and sighed un - til her nose was red! I

trou - ble is you cant tell what they want from what they say, And  
had the same ex - per - i - ence, but just the oth - er way, My

what they want to - mor - row is - n't what they want to - day. If  
wife and I had had an aw - ful fuss that ver - y day. She

you do what they tell you, why you on - ly make them mad, And  
said "If I should die would you sel - ect an - oth - er bride?" And

*rit.* if you do the op - po - site you're sure to get in bad. For you  
when I said "You bet your life I would - nt" How she cried!

*colla voce.*

BOTH.

nev - er can tell a - bout a wom - an, Per -

haps that's why we think them all so nice, You nev - er find two a - like

a - ny one time and you nev-er find one a - like twice. You're

nev-er ver-y cer-tain that they love you, You're oft-en ver-y cer-tain that they

*rit.*  
, don't, The men may fan - cy still, that they

*a tempo.* (bus.)  
have the strongest will, But the wom-en have the strong-est "wont"! *a tempo.* *ffz*

No 4.

3434

37  
Whistle It.

TRIO.

Kid, Con and Tina.

*Allegro poco moderato.*

*p*

(TINA.) There  
(KID.) There's  
(CON.) Oh!

*pp*

Piano

Whistle. { 1st Verse KID & CON.  
2nd Verse TINA & CON.  
3rd Verse KID & TINA.

is - it a - ny word a girl can use when she is mad.  
no one makes you tireder than the man who knows it all.  
Wil - lie Jones he found a stick of dy - na-mite one day.

A man 'may say most a - ny-thing it does-n't sound so bad.  
The things you'd like to call him would-n't list - en well at all.  
Says he "I'll bore some holes in this and make a flute and play."



Whistle. { 1<sup>st</sup> KID & CON.  
2<sup>nd</sup> TINA & CON.  
3<sup>rd</sup> All whistle with bus. of playing flute.

A wom-an may be an-gry but by  
You buy a bunch of stocks be-cause you  
He start-ed on his bor-ing with a

cus-tom she is bound, To be a per-fect la-dy and she  
think that they are low, You find you nev-er knew how ver-y  
piece of red-hot wire, Of course it was an aw-ful chance but

*rit*  
must-nt make a sound. But just let some-thing hap-pen when there's  
low a stock could go, Next day your friend comes round and smiles and  
Wil-lie took a "flier," Now this is the se-lec-tion that was  
*rit.* *poco tranquillo.*

Whistle together.

*piu rit.*

no-bod-y a-round.  
 says I told you so.  
 ren-dered by the choir.

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, with lyrics written below them. The bottom two staves are piano accompaniment staves in treble and bass clef. The tempo marking *piu rit.* is placed above the first vocal staff and below the first piano staff. The instruction *Whistle together.* is centered above the vocal staves. The piano part includes a *pp a tempo.* marking in the second measure of the bass staff.

Dance.

The second system of the musical score consists of four staves, all of which are piano accompaniment staves in treble and bass clef. The tempo marking *Dance.* is placed above the first staff. The music is written in a rhythmic style suitable for a dance. The system concludes with the instruction *D.C. al Fine.* above the final measure of the top staff and *marcato.* below the final measure of the bottom staff.

3424  
No. 5.

# A Widow Has Ways.

Bertha.

Tempo di Valse.

Piano. *mf*

Since Ad - am first made Moth - er Eve take the  
Young girls must be watched by some old chap - er -

*poco meno.*

blame For that lit - tle af - fair in the gar - den, The  
one, As ug - ly and cross as they make them, The

poor mar - ried wom - en have found it the same, And their  
poor mar - ried wom - en can't go out a - lone, And their

mis - sion in life is a hard 'un! But  
stu - pid old hus - bands won't take them. A

hard as it is, I am great - ly a - fraid It's  
wid - ow is diff - 'rent! There's none to say "nay"! The

hard - er to be a neg - lect - ed old maid, There's  
men all a - dore her and give her her way, It's

*poco rit.*

no oth - er state I would will - ing - ly trade For that of a  
this man to mor - row and that man to - day, And each one be -

*poco rit.*

*rit.* *poco rit.*

wealth - y young wid - ow. \_\_\_\_\_ For a wid - ow has ways, don't you  
lieves he's the real one! \_\_\_\_\_

*rit.* *poco rit.*

*a tempo.* *rit.* *a tempo.*

seel \_\_\_\_\_ Her ex - pe - ri - ence pays, don't you seel \_\_\_\_\_

*a tempo.* *espressivo.* *rit.* *a tempo.*

— She knows bet - ter now than to mar - ry a - gain, She

*poco rit.*

knows bet - ter how to in - vei - gle the men. But the girls can't ac -

*poco rit.*

*a tempo.* *rit.*

count for the craze, \_\_\_\_\_ And they won - der what sys - tem she

*a tempo.* *rit.*

*a tempo.*

plays; \_\_\_\_\_ It would sim - ply be vain to at - tempt to ex -

*a tempo.*

*molto rit.* *a tempo.* *molto rit.* *D.C.*

plain; But a wid - ow has ways. \_\_\_\_\_

*sffz molto rit.* *a tempo.* *molto rit.* *sffz D.C.*

## No. 6.

3423

## "The Isle of our Dreams"

Doris and Gretchen.

Piano.

 The piano introduction consists of two staves. The right hand plays a melody in G major with a 6/8 time signature, featuring eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and single notes.

DORIS.

When my heart grows faint and wea-ry, — when the

 This system contains the first line of the vocal melody for Doris and the corresponding piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on a grand staff. The lyrics "When my heart grows faint and wea-ry, — when the" are written below the vocal staff.

world goes sad - ly ill, — It is sweet to hear you,

 This system contains the second line of the vocal melody for Doris and the corresponding piano accompaniment. The vocal line continues from the previous system. The lyrics "world goes sad - ly ill, — It is sweet to hear you," are written below the vocal staff.

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GRETCHEN.

dea-rie — whisper that you love me still. — It is

sweet to talk with you, dear, — of the woods and crys - tal

streams, — and the ros - es wet with dew, dear, — in the

GRETCHEN.

is - land of our dreams. — In the beau - ti - ful isle of our

DORIS.



dreams, dear, there is nev-er a sor-row or pain, Eve-ry

*a tempo.*

trou-ble and care quick-ly van-ish-es there and

all is made hap-py a-gain. So we'll

leave this cold wea-ry old world, dear, where there's noth-ing that's quite what it

*rubato.*  
*a tempo.*

seems, And we'll sail o'er the sea where for just you and me there's a

*poco accel.*  
*molto rit.*  
*molto rit.*

home in the isle of our dreams!

*dim e molto rit.*  
*molto rit e dim.*

## No 7.

## Go While the Goin' is Good.

Con, Kid, Tina and Bertha.

**Moderato.**

**PIANO.**

Big Jim was a sport-in, in - di - vi - du - al, a  
 Big Jim he cher - ished a con - vic - tion, He could

reg' - u - lar gamb - lin' man! And if you  
 beat the mar - ket too! Right here he

played with him he did you all as on - ly a gamb - ler  
 found it was a fic - tion And his sys - tem would hard - ly

can. \_\_\_\_\_ Ouz Jim he al - ways got the mo - ney on a  
do. \_\_\_\_\_ He won at first, but when at last he got to

sys - tem that he played; \_\_\_\_\_ His ex - pla -  
gam - blin' might - y bold, \_\_\_\_\_ They took it

na - tion may be fun - ny, but I'll tell you what he said. \_\_\_\_\_  
off of him so fast he could feel him - self catch ing cold \_\_\_\_\_

You'll

You'll

*rit.* *molto rit.* *poco a poco a tempo.*

al-ways have the price if you take this ad-vice!

al-ways have the price if you take this ad-vice!

*poco a poco a tempo.*

*a2* *a2*

Al-ways go while the go-in' is good, dont wait to e-ven say a-

Al-ways go while the go-in' is good, dont wait to e-ven say a-

*a tempo.*

*unis.*

dool for if you stay there is on-ly one way, they're

dool for if you stay there is on-ly one way, they're

bound to put a crimp in you.. That a gamb - lin' gent has a

bound to put a crimp in you.. That a gamb - lin' gent has a

large per - cent is a fact that is un - der - stood! So

large per - cent is a fact that is un - der - stood! So

cash right in just the minute you win and go while the go-in' is good!

cash right in just the minute you win and go while the go-in' is good!

*sfz*

## No 8.

## Ensemble.

*Allegro molto.*

Piano. *pp*

*cresc.*

*sempre cresc.*

*sfz*

CHORUS.

SOP. & ALTO.

TEN.

BASS.

An ac - ci - dent!

An ac - ci - dent!

An ac - ci - dent!

ac - ci - dent! What hap - pened, what hap - pened who knows? —

who knows? — A

What hap - pened, what hap - pened who knows? — A

who knows? —

ter - ri - ble crash a smash and a crash A ter - ri - ble, ter - ri - ble

ter - ri - ble crash a smash and a crash A ter - ri - ble, ter - ri - ble



crash! crash! An ac - ci - dent! An ac - ci - dent!

An ac - ci - dent!

ac - ci - dent! What hap - pened, what hap - pened who knows? w knows? What hap - pened, what hap - pened who knows? We who knows? We

stop with in - de - cis - ion and with dread. With ter - ri - ble dread we are

filled! It

we are filled! Two au - tos in col - lis - ion and may -

may be that some one is killed An ac - ci - dent! an

be some one's killed An ac - ci - dent! an

ac - ci - dent! A crash a smash a ter - ri - ble crash An ac - ci - dent! an

ac - ci - dent! A crash a smash a ter - ri - ble crash An ac - ci - dent! an

ac - ci - dent! A crash a smash A ter - ri - ble crash Ah! see they now ap -

ac - ci - dent! A crash a smash A ter - ri - ble crash Ah! see they now ap -

pear! 'Twill ver - y soon be clear! They now ap - pear 'twill

pear! 'Twill ver - y soon be clear! They now ap - pear 'twill

soon be clear they're here!

soon be clear they're here!

*ff* *sfz*

## Andante maestoso.

COMTESSE.

Ne par-lez pas! ————— ne par-lez pas! ————— je

*f*

rage ————— a c'est af-freux! ————— O ciel! o ciel! o ciel!

LAWYER.

Mad-

Je rage ————— ma-lig-ne bête

amel I pray! Madame!

DAUGHTERS.

Oh

*sfz* *f*

COMTESSE.

TINA.

Lots of trou-ble seems - brew-ing

DAUGHTERS.

fa-ther dear! don't get in such a state! \_\_\_\_\_

SONS.

O

Je vous de -

And there'll soon be some-thing do - ing

*chère Maman! ne per-dez pas la tête* \_\_\_\_\_

## COMTESSE.



## TINA.



## LAWYER.



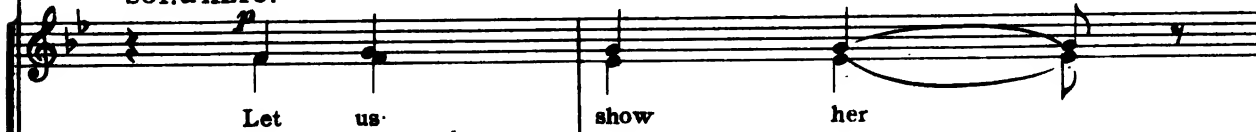
## DAUGHTERS.



## SONS.



## SOP. &amp; ALTO.



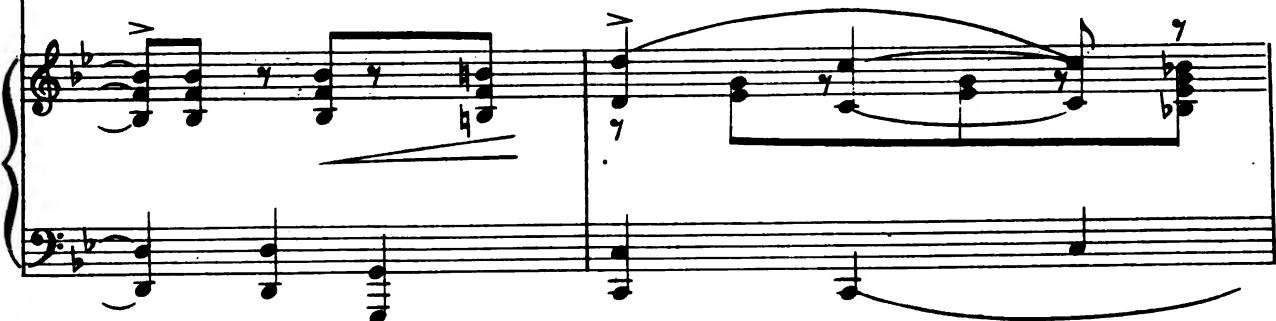
## TEN.

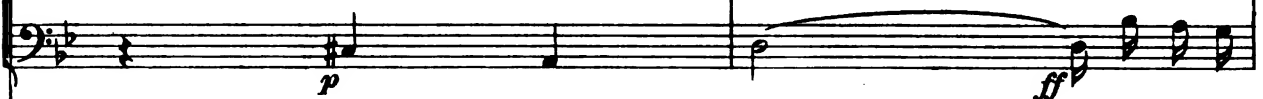
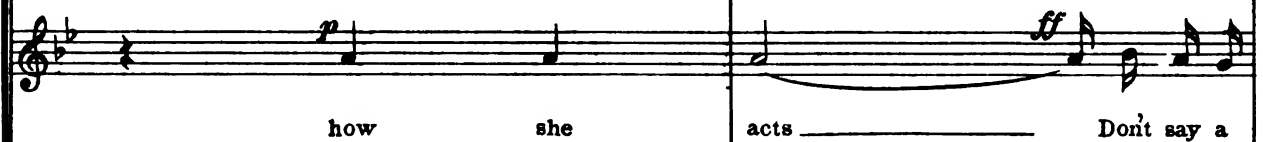
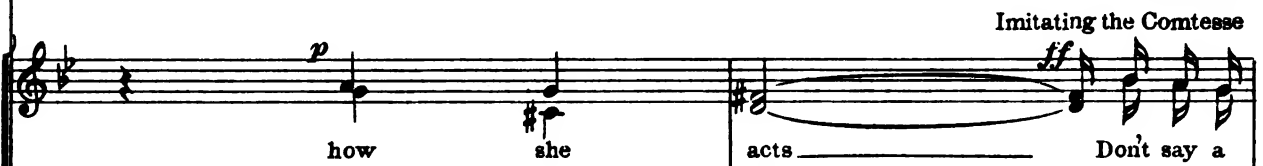
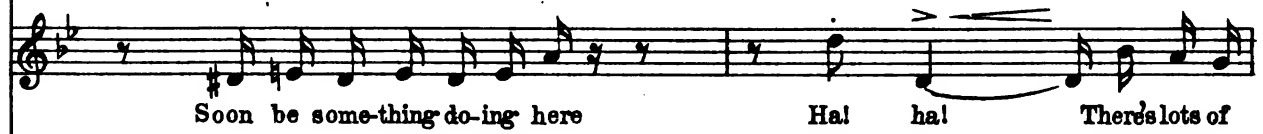


## BASS.



CHORUS.





Je rage — a c'est af-

trou - - ble brew-ing here — There's some - - thing do-ing

trou - - ble brew-ing here — There's some - - thing do-ing

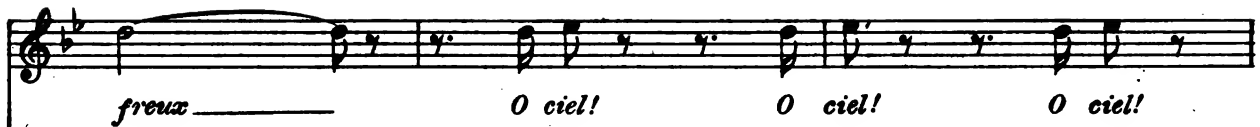
pa — Oh dear pa - pa — don't get — in such a

man — O chere Ma-man — ne per - - - des pas la

word! — don't say a word — I rage — at such af-

word! — don't say a word — I rage — at such af-





je rage — je vous ab - hore!

some - - - thing do - ing here! May I sug-gest you take a well deserv-ed

ami — I pray Mad - ami!

dam - - - age was - n't great!

per - - - - - dez pas la tête!

mon - - - ster that you are.

mon - - - ster that you are.

*colla voce*

*p*

rest!  
DAUGHTERS.

SONS.

When you're pret-ty and the world is fair Why be both-ered by a  
oui! oui!

thought or care! For to wor-ry is to dou-ble trou-ble there'll be e-nough of that here  
si si elles sont charmantes

aft - er! Mer - ry youth is like the  
Char - mantes! Char - mantes!

CHORUS.

While the world is bright and fair why be trou - bled by a  
While the world - is bright and fair why be trou bled by a

month of May! And old age is like De - cem-ber gray. So we'll dance and sing and

*ou! ou!* *si! si!*

care?

care?

play and be hap - py while we may Life was made for love and

*et très pi - -*

laugh - ter! \_\_\_\_\_ is fair \_\_\_\_\_

*quantés, oui! oui! \_\_\_\_\_ Char - mantes \_\_\_\_\_*

When you're pretty and the world is fair Why he both-ered by a

is fair \_\_\_\_\_

*p*

or care \_\_\_\_\_ There'll be e-nough of that here -

*pi - quantés \_\_\_\_\_ elles*

thought or care For to wor-ry is to dou-ble, trou-ble There'll be e-nough of that here -

or care \_\_\_\_\_ Why both-er or care

aft - er e - nough of  
 sont char - mantes, elles sont char -  
 aft - er mer - ry youth is like the  
 There will be e - nough of that here - aft - er  
 care like May so gray  
 mantes Oui! oui! si si  
 Month of May And old age is like De - cem - ber gray, So well dance and sing and  
 of May is like De - cem - ber gray

play while we may. \_\_\_\_\_

char - - mantes pi quantes! \_\_\_\_\_

play we'll dance and sing and play be hap - py while we may. \_\_\_\_\_

So we'll dance and sing and play be hap - py while we may. \_\_\_\_\_

*p sempre dim.*

*dim. al Fine.*

*ppp*

## No 9.

## Finale I.

*Andante.* Franz sits down on mill step. *Spoken:* "A pleasant life I lead — no sleep for 48 hours and none in sight (shows great fatigue)." *Piano.* *pp* draws at pipe . . .

The first system of the musical score is for a piano. It begins with a treble and bass staff in a key with two flats (B-flat and E-flat) and a common time signature. The tempo is marked 'Andante.' and the dynamics are 'pp' (pianissimo). The music features a slow, steady melody in the right hand and a simple harmonic accompaniment in the left hand. A spoken line is written above the staff: 'Franz sits down on mill step.' followed by 'Spoken: "A pleasant life I lead — no sleep for 48 hours and none in sight (shows great fatigue)."' The system ends with the instruction 'draws at pipe . . .'

puffs smoke Well, all things come to him who waits if he waits on himself. *pp molto rit.* *lunga* *pp*

The second system continues the piano piece. It features a more active melody in the right hand, with a 'puffs smoke' annotation above a series of eighth notes. The tempo is marked 'molto rit.' (molto ritardando) and the dynamics are 'pp' (pianissimo). A spoken line is written above the staff: 'Well, all things come to him who waits if he waits on himself.' The system ends with a 'lunga' (lunga) annotation and a 'pp' (pianissimo) dynamic marking.

*Dolcissimo.* *Spoken:* Burgomaster Franz & Tina his wife, (yawning) It sounds very good — very good!

The third system of the musical score is marked 'Dolcissimo.' (dolcissimo). It features a slow, sweet melody in the right hand and a simple harmonic accompaniment in the left hand. A spoken line is written above the staff: 'Spoken: Burgomaster Franz & Tina his wife, (yawning) It sounds very good — very good!'

*ppp* *rit.*

The fourth system of the musical score continues the piano piece. It features a slow, sweet melody in the right hand and a simple harmonic accompaniment in the left hand. The dynamics are 'ppp' (pianissimo) and the tempo is marked 'rit.' (ritardando).



(Increasing drowsiness.) (Tries to light a match.)

*pp* *poco sfz* *poco sfz*

(Draws fretfully at pipe.) (Puffs imaginary smoke.) (Almost asleep.)

*molto rit.* *pp*

(Looks towards inn with a sudden start.) (Reassured he smiles.)

**Allegro molto moderato.**

*ppp* *a tempo.* *poco rit.*

**Andante.** (Droops his head) (falls asleep.) (He smiles in his

*poco a poco rall. e dim.*

*quasi dim.* *pp quasi campani.*

sleep as if hearing his wedding bells.)

*ppp a tempo.*

## Allegro moderato molto misterioso.

During this movement burghers enter with lanterns.

First system of musical notation for piano, measures 1-3. The key signature is one sharp (F#). The tempo is Allegro moderato molto misterioso. The first measure has a *pp* dynamic marking. The music features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand.

Second system of musical notation for piano, measures 4-6. The key signature remains one sharp. The tempo is still Allegro moderato molto misterioso. The music continues with a steady eighth-note accompaniment in the left hand and a more active melody in the right hand. A *rall. pp* marking appears in measure 5.

Third system of musical notation for piano, measures 7-9. The key signature remains one sharp. The tempo is still Allegro moderato molto misterioso. The music continues with a steady eighth-note accompaniment in the left hand and a more active melody in the right hand. A *pp* marking appears in measure 8, and a *L.H.* marking appears in measure 9.

Fourth system of musical notation for piano, measures 10-12. The key signature remains one sharp. The tempo is still Allegro moderato molto misterioso. The music continues with a steady eighth-note accompaniment in the left hand and a more active melody in the right hand. A *ppp* marking appears in measure 10, a *stac.* marking appears in measure 11, and a *fpp* marking appears in measure 12.

Fifth system of musical notation for piano, measures 13-15. The key signature remains one sharp. The tempo is still Allegro moderato molto misterioso. The music continues with a steady eighth-note accompaniment in the left hand and a more active melody in the right hand.

The image displays five systems of musical notation for piano, arranged vertically. Each system consists of a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Features a continuous pattern of eighth and sixteenth notes in the bass clef, with corresponding chords in the treble clef.
- System 2:** Includes dynamic markings *pp* and *ppp*. The bass clef has a melodic line with some rests, while the treble clef has chords and a few notes.
- System 3:** Continues the pattern of eighth and sixteenth notes in the bass clef, with chords in the treble clef.
- System 4:** Includes the dynamic marking *marc. pp*. The bass clef has a melodic line with some rests, while the treble clef has chords and a few notes.
- System 5:** Includes dynamic markings *sfz pp* and *pp*. The bass clef has a melodic line with some rests, while the treble clef has chords and a few notes.

*pp*

*ppp*

*atempo.*

*pp dolcissimo.*

*pp*

Gretchen appears at the window of the mill.

*ppp*

*ppp*

GRETCHEN.

The

## Andantino semplice.

day is gone and the night comes on, And the birds have sought their

*pp*

nest — The shadows fall in a dark - 'ning pall And the

wea - ry world's at rest. — The stars are a-wak - en - ing

one by one The whis - per - ing breez - es are - still, — The

moon shin-ing bright with a ra - diant light, Is sil - ver - ing val - ley and

hill. Moon-beams shin - ing - soft a - bove

Let me beg of - you! Find the one I - dear - ly love!

Tell him I'll eer be - true. Fate may part us -

years may pass! Fut-ure all un - - known! Still my love shall

*poco rit.* ev - er prove Faith-ful to him a - - lone. Oh! *a tempo.*

*Poco animato.* wan-der-ing wind won't you quick-ly find my dear one wher-e'er he may be? And

bring me the mes-sage he fain would send, I know he is dream-ing of me! *rit.* *pp*

Tempo I.

77

DORIS.

(behind the scene)

MALE CHORUS.

Moon - beams shin - ing— soft a - bove Let me beg of— you,

TEN.

Moon - beams shin - ing— soft a - bove Let me beg of— you,

BASS.

Find the one I— dear - ly love! Tell her I'll e'er be— true!

Find the one I— dear - ly love! Tell her I'll e'er be— true, be true!



GRETCHEN. *pp* Ah!

DORIS.

Fate may part us,— years may pass Fut - ure all un - known!

Fate may part us,— years may pass! Fut - ure all un - known!

Still my love shall ev - er prove Faith-ful to her a - - lone.

Still my love shall ev - er prove Faith-ful to her a - - lone.

**Allegro moderato.**  
*molto misterioso.*

*ppp*

*marc. pp*

*ff* *pp*

*pp*

**CHORUS.**

He will shoot! be - ware!

*pp*

He will shoot! be - ware!

*pp*

*ppp* *staccatissimo.* *pp*

Let him if he dare! Stand a - side! \_\_\_\_\_

Let him if he dare! Stand a - side! \_\_\_\_\_

Thus de - fied! \_\_\_\_\_ We may do harm to you.

Thus de - fied! \_\_\_\_\_ We may do harm to you.

*sempre cresc ed accel.*

Hur - ry up! hur - ry up! hur - ry up! Hur - ry up go! \_\_\_\_\_

Hur - ry up! hur - ry up! hur - ry up! Hur - ry up go! \_\_\_\_\_

*Spoken:*  
The Burgomaster!

The Burgomaster enters.

**BURGOMASTER:**  
What do ye here! Disperse at once!

*ff* BURG: (aside) A pretty scandal this

Fie!

Fie! (Shouting)

*ff*

TINA, KID & CON. enter from inn and tip toe quickly behind mill.

*sffz fpp a tempo. scherzando.*

will be! (to crowd) Back to your homes.

*ff*

Bah!

*ff*

Bah!

*ff*

(to crowd)  
What! have you no respect?

*sffz fpp*

The musical score is for a piece titled "Allegro feroce." It features three vocal staves and a piano accompaniment. The vocal parts have lyrics in French: "be sent to jail!" and "Re - lease your". The piano part includes dynamic markings such as *accel.*, *f*, *sfz*, and *fffz*. The score is written in 2/4 time and includes various musical notations like notes, rests, and accidentals.

The image displays a musical score for the song "The Rose Tree." It consists of two systems of staves. The first system includes two vocal staves (Soprano and Alto) and a piano accompaniment staff. The vocal parts have lyrics: "daugh-ter now too long have you de- layed." The piano accompaniment features a melody in the right hand and a bass line in the left hand. The second system continues the piano accompaniment, with dynamic markings *fp* (fortissimo piano) and *sfz* (sforzando) indicating changes in volume. The score is written in G major (one sharp) and 4/4 time.

Re - lease your daugh-ter now too long have you de - layed.

Re - lease your daugh-ter now too long have you de - layed.

*sfz*

(Burgomaster shows hesitation.)

Re - lease her, re - lease her your

Re - lease her the girl your

Re - lease the girl your

*sfz* *sfz* *sfz*

cru - el - ty will sure - ly be re - paid. Re - lease her, re

cru - el - ty will sure - ly be re - paid. Re - lease her

Re - lease

lease her Your cru - el - ty will sure - ly be re - paid Re -  
 the girl Your cru - el - ty will sure - ly be re - paid Re -  
 the girl

lease the girl too long have you de - layed Your cru - el - ty will  
 lease the girl too long have you de - layed Your cru - el - ty will

sure - ly be re - paid! Con - sent! our cour - age is un - daun - ted That  
 sure - ly be re - paid! Con - sent! our cour - age is un - daun - ted That

*accel.*

mill you know Sir it is haunt-ed! Re - lease the girl for

mill you know Sir it is haunt-ed! Re - lease the girl for

*molto accel.*

*ff* (The Burgomaster starts for the door of the mill.)

Gretch-en must be free!

Gretch-en must be free!

*sfz*

(He opens the door and enters the mill, turns and exclaims "Gone!")

*Moderato.*

Gone!

Gone!

*sempre accel.*

*sfz*



gone! gone! gone! gone! Curtain.

Allegro brillante.  
ffz ff fff tutta forza.

ffz accel ffz al Fine.

8-  
ffz

ffz

No 10.

Opening Chorus.

*Allegretto scherzando.*

Piano.

The first system of the piano accompaniment consists of two staves. The right staff features a melodic line with eighth and sixteenth notes, accented with *f* and *p*. The left staff provides a rhythmic accompaniment with chords and single notes, marked with *f* and *cresc.* (crescendo).

SOP & ALTO.

*pp*

Why this

The second system includes vocal staves for Soprano and Alto, and piano accompaniment. The vocal staves have a few notes and rests, with the word "Why this" appearing below the Soprano staff. The piano accompaniment continues with chords and moving lines, marked with *p* and *sfz* (sforzando).

si-lence?

Was there vio-lence?

Or did Jung-fow Gretch-en sim-ply up and

The third system continues the vocal and piano parts. The vocal staves have more lyrics: "si-lence?", "Was there vio-lence?", and "Or did Jung-fow Gretch-en sim-ply up and". The piano accompaniment provides harmonic support with chords and single notes.

CHORUS.

run a-way! If not real-ly ver-y clear-ly They should

No! no!

stop this sil-ly gos-sip-ing-with-out de-lay! But to han-dle such a

That's so!

scan-dal Puts the Burg-o-mas-ter in a ver-y sor-ry plight! You'll dis-

Of course!

cov - er      shed a      lov - er      And she      se - cret - ly      e - loped with him last

night.      (astonished)      We'll dis      cov - er      shed a      lov - er      and she

se - cret - ly      e - loped with him last      night.      Why this

*sfz*      *p*

Detailed description: This is a musical score for page 89, featuring a vocal melody and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into three systems. The first system contains the first line of the vocal melody and its corresponding piano accompaniment. The second system contains the second line of the vocal melody, including the word 'night.' and the instruction '(astonished)'. The third system contains the third line of the vocal melody, including the words 'Why this' and 'night.', and the piano accompaniment which includes dynamic markings *sfz* and *p*.

si- lence? Was there vio- lence? Or did Jung- foww Gretch- en sim- ply up and

run a- way? If not real- ly ver- y clear- ly! They should

No! no!

stop this sil- ly gos- sip- ing with- out de- lay. But to han- die such a

That's so!

scan-dal Puts the Burg-o-mas-ter in a ver-y sor-ry plight! You'll dis-  
Of course!

cov-er shed a lov-er And she se-cret-ly e-loped with him last

*sfz* *p*

*poco più mosso.*  
night! Yes, we do it is  
You don't know that it's so Bet-ter go a lit-tle slow.

*p*

true just as ev - 'ry - bod - y knew! You'll dis - cov - er she'd a  
 No she nev - er had a  
 lov - er and she se - cret - ly e - loped!  
 lov - er and she could - n't have e - loped!  
 With her lov - er she e - loped!  
 No she could n't have e - loped!  
 Allegro.  
 Allegro.  
 scherzando.

BERTHA. *Recit.*

What's this, i-dle

gos-sip! You should rath-er be a-fraid!

*misterioso rit.*  
Your mis-tress you may nev-er see a-gain, Have you not

heard the le-gend of the mill?

*ppp*

Segue  
The Legend  
of the Mill.



No 11.

94  
The Legend of the Mill.

Bertha and Chorus.

Moderato e molto misterioso.

Piano.

The piano introduction is in G major, 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by a quarter note A4, then a half note B4. The bass line starts with a half note G2, followed by a quarter note A2, then a half note B2. The piece is marked 'Moderato e molto misterioso' and 'Piano'.

BERTHA.

Bertha's vocal entry is in G major, 2/4 time. The melody begins with a half note G4, followed by a quarter note A4, then a half note B4. The lyrics are: 'Old King Jo - hann in days that are gone Was He Wil - hel - min - a sought for his queen, A The night was still but ghost-like, the mill Kept'. The piano accompaniment is in G major, 2/4 time, with a treble clef and a key signature of one sharp (F#). It begins with a half note G4, followed by a quarter note A4, then a half note B4. The piece is marked 'Moderato e molto misterioso' and 'Piano'.

The chorus entry is in G major, 2/4 time. The melody begins with a half note G4, followed by a quarter note A4, then a half note B4. The lyrics are: 'rul - er of land and sea, A bach' - lor proud he prin - cess so young and slim! But she loved true a wav - ing its spect - ral arms, And those a - round heard'. The piano accompaniment is in G major, 2/4 time, with a treble clef and a key signature of one sharp (F#). It begins with a half note G4, followed by a quarter note A4, then a half note B4. The piece is marked 'Moderato e molto misterioso' and 'Piano'.

The chorus entry continues in G major, 2/4 time. The melody begins with a half note G4, followed by a quarter note A4, then a half note B4. The lyrics are: 'talked like a crowd And spoke of him - self as "We," His sail - or she knew, And planned to e - lope with him. She mys - ti - cal sounds, Which thrilled them with vague a - larms. At'. The piano accompaniment is in G major, 2/4 time, with a treble clef and a key signature of one sharp (F#). It begins with a half note G4, followed by a quarter note A4, then a half note B4. The piece is marked 'Moderato e molto misterioso' and 'Piano'.

sub-jects quaked with fear when he spake And trem-bled to see his  
 ran a-way to Ka-twyl-ann Zee But all of her plans went  
 break of dawn the prin-cess had gone But how is a myst-'ry

frown, — But a weak-ness he had And it put him to the bad, He loved the  
 ill, — For King Jo-hann that night ov-er-took her in her flight, And locked her  
 still, — And at twelve ev'ry night there's a fig-ure all in white, That haunts the

swish of a silk-en gown. — Of a  
 up in the old Red Mill. —  
 tow'r of the old Red Mill. —

*pp* He loved the swish

*pp* He loved the swish

*pp*

silk - en gown, of a silk - en. gown.

*pp* the swish!

the swish!

## BERTHA.

Jo - hann was a roy - al sort of Don Juan,

*molto misterioso.*

And his rep - u - ta - tion fright-ened all the la - dies And the

pret - ty ones re - paid his ten - der glanc - es with scorn. —

Full loud on his king - ly hon - or he vowed

With a fright - ful oath that by his con - science la - den He would

wed the fair - est maid - en that had ev - er been born. —

CHORUS.

Jo - hann was a roy - al sort of Don Juan,  
Jo - hann was a roy - al sort of Don Juan,

And he vowed an oath that by his con - science la - den He would  
And he vowed an oath that by his con - science la - den He would

wed the fair - est maid - en that had ev - er been born.  
wed the fair - est maid - en that had ev - er been born.

*ff* Fine.  
*D.S. al Fine.*

## No 12.

## Good-a-bye, John!

Con and Kid.

**Piano.** *Moderato.*

The piano introduction is in 2/4 time, marked 'Moderato'. It features a treble and bass staff. The treble staff begins with a series of chords and single notes, while the bass staff provides a simple harmonic accompaniment. A dynamic marking of *f* (forte) is present in the first measure.

Look-a here now, John, I got - a - 'nough of you — You been a

The first line of the song features a vocal melody in the treble staff and piano accompaniment in the bass staff. The lyrics are 'Look-a here now, John, I got - a - 'nough of you — You been a'. The piano part includes a dynamic marking of *p* (piano) and a slur over several measures.

bad - a - bad - a boy all - a week, What you do - a last-night-a vit dat

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are 'bad - a - bad - a boy all - a week, What you do - a last-night-a vit dat'. The piano part includes a slur over several measures.

six - ty cents — A what's de mat' why you no speak? You

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are 'six - ty cents — A what's de mat' why you no speak? You'. The piano part includes a slur over several measures.

smash-a de chair, you pull-a de hair, you soak-a me vit a

stool You tink-a for a min-ute dot a stand-a for dot? You

tink-a I'm a such a big fool?— Good-a-

bye, John, you a-go-ing a-way, You got a bad dis-pos-

ish. Good - a - bye, John, jes - a yes - - - ter-day you

smash - a me vit a dish, You come in de home ven

you vas - a drunk, you cut - a de string me lose-a de monk, Good-a -

bye, John, Get gay - vit me and I make-a for you much troub! —



## DANCE. (Spanish.)

A musical score for a piano piece titled "DANCE. (Spanish.)". The score is written for piano (piano) and consists of five systems of music. The key signature is B-flat major (two flats). The tempo and style are indicated by the title and the initial dynamic marking. The score features a variety of musical notations, including eighth and sixteenth notes, chords, and dynamic markings. The first system begins with a forte (ff) and brillante marking. The second system includes a forte (ff) marking. The third system includes a piano (p) marking. The fourth system includes a piano (p) marking. The fifth system includes a forte (f) and fortissimo (ff) marking. The score is written in a standard musical notation style, with a grand staff (treble and bass clefs) and a key signature of two flats.

*ff brillante.*

*ff*

*p*

*f* *ff*

8

8

8

*p poco rit.*

*ff animato.*

*fff*

Detailed description: This is a musical score for piano, consisting of four systems of music. Each system has a treble and bass staff. The first three systems are marked with a '8' above the treble staff, indicating an eighth-note pattern. The fourth system begins with a 'p poco rit.' (piano, poco ritardando) marking, followed by a 'ff animato.' (fortissimo, animato) marking, and ends with a 'fff' (fortississimo) marking. The music features complex chordal textures and melodic lines in both hands.

STOP DANCE.  
ENCORE.

Moderato.

The musical score is written for piano in 2/4 time, marked Moderato. It consists of five systems of staves. The key signature has one sharp (F#). The first system begins with a repeat sign. The second system continues the melody and bass line. The third system features a triplet in the right hand and a triplet in the left hand. The fourth system includes a first ending (marked '1') and a second ending (marked '2'), both leading to a final cadence. The fifth system concludes the piece with a final cadence. Dynamics include *sfz* (sforzando) and *ff* (fortissimo).

## No 13.

## I Want You To Marry Me!

Tina and Chorus.

Tempo di Valse. *rit a tempo.*

TINA. When a qui-et young man on the  
A girl has to learn ma-ny

Piano. *f rit e dim. pp a tempo.*

bach - e - lor plan De - serts the books he likes And  
les - sons in turn And some are sad I fear For

quite by the way he dis - cov - ers some day A girl whose looks he  
ma - ny may say that they love her each day, With scarce - ly one sin -

*rubato.*

likes, \_\_\_\_\_ He'll call and in-vite her to din-ners and shows But  
 cere, \_\_\_\_\_ And there-fore I think that her an-swer should be "We're

*poco meno.*

*poco rit.* *pp*

*molto rit.* *a tempo.*

that is - nt ser-i-ous ev-'ry girl knows, He'll rush her for months but he'll  
 told to be-lieve on-ly half that we see And noth-ing we hear, so you'll

*rit.* *a tempo.*

nev-er pro-pose Un-less he is ten-der-ly taught. \_\_\_\_\_ So  
 have to show me!" And then if she'd help things a-long Sh'll

*a tempo.* *accel.* *a tempo.*

tell him all the mag-ic Of those lit-tle words "we

two" ————— Just teach him how to say, "My dear! The

one I love is you" ————— There's lots of things he

ought to know But don't for - get to see That

he cor - rect - ly learns to say, "I want you to mar - ry

*a tempo.*

CHORUS.

me!"

(English Girls.)

Well tell you all the mag - ic of those

(French Boys.)

lit - tle words "we two" Well teach you how to

*oui, tout!*

say "my dear! the one I love is you!" There's

*c'est vous!*

lots of things you ought to learn But don't for - get to

see — That you cor - rect - ly learn to

*si si*

*rit.* say, "I want you to mar - ry me!" *pp molto rit.*

*ma mie!*

*rit.* *molto rit.* *lunga. D.C.*



# No. 14. Every Day Is Ladies' Day With Me.

Governor and Male Chorus.

**Tempo di marcia.**

**Piano.**

The musical score is written for piano and features a 2/4 time signature. It begins with a piano (*p*) dynamic and a *Tempo di marcia* instruction. The melody is characterized by triplets of eighth notes in the right hand, while the left hand provides a steady accompaniment of eighth notes. The score is divided into six systems. The fifth system includes first and second endings, marked with '1' and '2' respectively, and features a *sforzando* (*sfz*) dynamic and a *molto cresc.* (much crescendo) instruction. The final system concludes with a *sua* (sua) marking, a *fortissimo* (*ff*) dynamic, and a repeat sign. The key signature has one flat (B-flat).

L'istesso tempo.

GOVERNOR.

I should like, with-out un-due re - it - er -  
It's a fright-ful thing to think of all the

a - tion of the e - go, To ex - plain, how ver - y hard I find it  
hearts that I have brok - en, Al - tho' each one fell in love with me with-

is to make my pay go 'round a - mong my vul - gar cred - it - ors! I'm  
out the slight-est tok - en that my fa - tal gift of beau - ty had in-

fear - ful - ly in debt For I al - ways have af - ford - ed an - y  
flamed her lit - tle heart, But I found that some small fav - or al - ways

thing that I could get! But I must say I've en-joyed the best of  
seemed to ease the smart. A po-si-tion for a cous-in or a

what there is in life; I've been luck-y in my love af-fairs, I've  
loan to dear pa-pa, Just a dain-ty dia-mond neck-lace or a

nev-er had a wife! I can sum-mon lit-tle int'-rest in the  
pret-ty mo-tor car. But I don't be-grudge the col-lar-ets and

dry af-fairs of state, And the bus'-ness men who call on me are  
neck-lac-es of pearls; All the mon-ey that I ev-er saved is

*rall.* *a tempo.* *8va*

cold - ly left to wait! For ev - er - y day is la - dies' day with  
 what I've spent on girls! For ev - er - y day is la - dies' day with

*rall.* *a tempo.*

*me* *TEN.* *pp.* *8va* *loco.* *8va*

I'm quite at their dis - pos - al all the

*BASS.* *pp.* *8va*

Ev - er - y day is la dy's day with him!

*8va* *loco.* *8va*

*MALE CHORUS.*

while! And my pleas - ure it is doub - le if they

He is at their dis - pos - al all the while!

*8va* *loco.* *8va*

come to me in trou-ble For I al-ways find a way to make them

*poco rubato.* smile, the lit-tle dar- lings! I've no doubt I should have mar- ried long a -

*a tempo.*

*rubato.* *a tempo.* *8va*

go! It's the prop - er thing to do you'll all a -

Doubtless he should have mar - ried long a - go.

*8va* *loco* *8va*

gree! But I nev - er could find an - y fun in

It is the prop - er thing you'll all a - gree!

*Sua*

*poco rit.* wast - ing all my time on one! So *a tempo.* ev - ry day is la - dies' day with

me!

For ev - er - y day is la - dy's day with

The musical score is written for a voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into four systems. The first system contains the first two lines of the vocal melody and the first two staves of the piano accompaniment. The second system contains the third line of the vocal melody and the next two staves of the piano accompaniment. The third system contains the fourth line of the vocal melody and the next two staves of the piano accompaniment. The fourth system contains the fifth line of the vocal melody and the final two staves of the piano accompaniment. The piano part features various musical notations, including triplets, slurs, and dynamic markings like *f* (forte) and *p* (piano). The vocal part includes lyrics and phrasing slurs.

him. He's quite at their dis- pos al all the

The first system of the musical score. It consists of three staves. The top staff is a vocal line in G major, with lyrics: "him. He's quite at their dis- pos al all the". The middle staff is a piano accompaniment in G major, featuring a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note bass line in the left hand and a triplet of eighth notes in the right hand.

But I nev - er could find an - y fun in  
time!

The second system of the musical score. It consists of three staves. The top staff is a vocal line in G major, with lyrics: "But I nev - er could find an - y fun in time!". The middle staff is a piano accompaniment in G major, featuring a long melisma in the right hand and a steady eighth-note bass line in the left hand. The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note bass line in the left hand and a long melisma in the right hand.

*poco rit.*  
wast-ing all my time on one, So ev'- ry day is la - dies' day with me! —  
One! So ev'- ry day is la - dies' day with him! —  
*poco rit.* *a tempo.* *f* *sfz*

The third system of the musical score. It consists of three staves. The top staff is a vocal line in G major, with lyrics: "wast-ing all my time on one, So ev'- ry day is la - dies' day with me! — One! So ev'- ry day is la - dies' day with him! —". The middle staff is a piano accompaniment in G major, featuring a steady eighth-note bass line in the left hand and a melisma in the right hand. The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note bass line in the left hand and a melisma in the right hand. The system concludes with a double bar line and a final chord in G major.

## No 15.

## Because You're You!

Bertha and Governor.

*Molto moderato.*

Piano.

The musical score is written for piano and two vocal parts. The piano accompaniment is in G major (one sharp) and 2/4 time. It begins with a series of chords in the right hand and a single note in the left hand, which then moves to a more active accompaniment. The vocal parts enter with the lyrics "Love is a queer lit - tle el - fin sprite,". The Governor's part is a simple melody, while Bertha's part is more ornate, featuring trills and grace notes. The piano accompaniment continues with a steady rhythm, providing a backdrop for the vocalists. The lyrics "Blest with the dead - li - est aim!" are followed by a long note in the Governor's part, indicating a sustained sound or a long note.

BERTHA.  
Love is a queer lit - tle el - fin sprite,

GOVERNOR.  
Blest with the dead - li - est aim!



Shoot - ing his ar - rows to left and right

Fill - ing our hearts with a

Bag - ging the rar - est game.

glad sur - prise. And

Al - most too good to be true!

still can you tell me why do you love me?

On - ly be-cause you are you, dear!

*poco rit.*

*Slower.*

Not that I am fair, dear, Not that I am

Not that you are fair, dear,

*Slower.*

true. Not my gold - en hair, dear,

Not that you are true. Not your gold - en

Not my eyes of blue. When we ask the  
 hair, dear, Not your eyes of blue.

rea - son, Words are all too few!  
 When we ask the rea - son Words are all too

So I know I love you dear be - cause you're you.  
 few! I love you dear be - cause you're you.

*rit.*

3426

No 16.

## The Streets of New York.

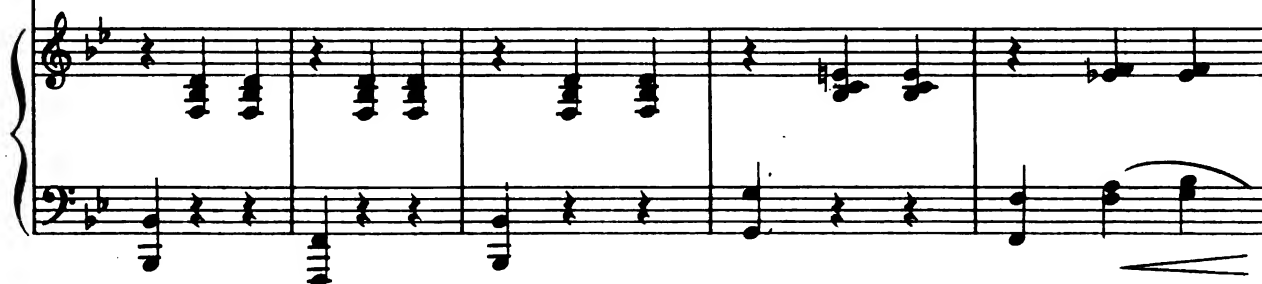
Con, Kid and Chorus.

Tempo di Valse.

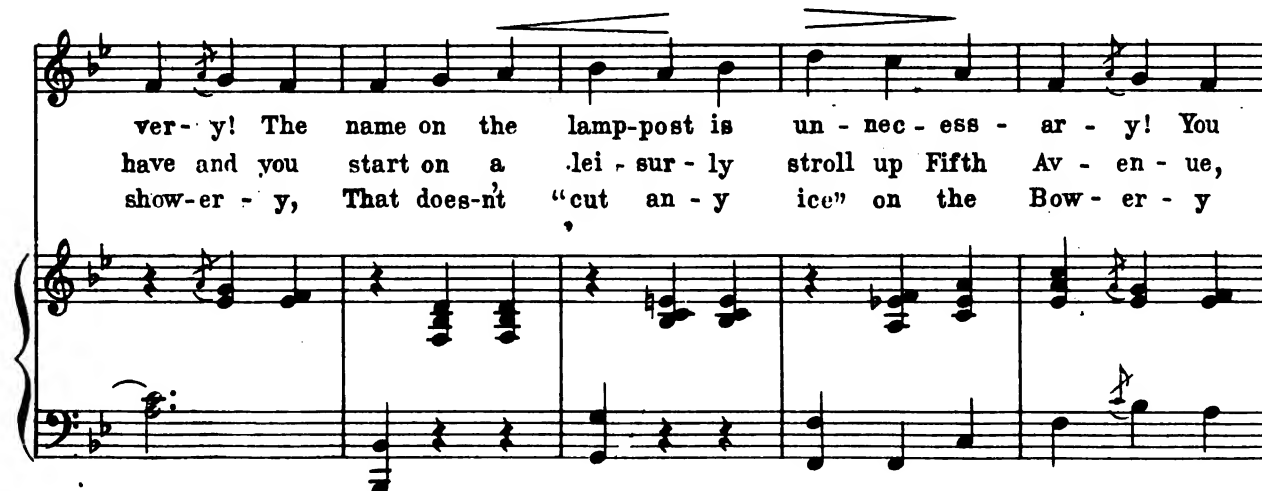
Piano.



In dear old New York it's re - mark - a - ble -  
 If a spare af - ter - noon you should hap - pen to  
 What - ev - er the weath - er is - shin - ing or



ver - y! The name on the lamp-post is un - nec - ess - ar - y! You  
 have and you start on a lei - sur - ly stroll up Fifth Av - en - ue,  
 show - er - y, That does - n't "cut an - y ice" on the Bow - er - y



mere - ly have to see the girls to know what  
 There is where with haugh - ty air you'll' see them  
 Eve - ry night till broad day - light, they dance and

street you're on! Fifth Av - en - ue beau - ties and  
 as they walk! With vel - vets and lac - es and  
 sing and talk! The girls are all game and they're

dear old Broad - way girls! The tail - or - made shop - pers the  
 sab - les en - fold - ing them, real - ly you'll near - ly fall  
 jol - ly good fel - lows, They're not ver - y swell but they're

Av - en - ue "A" girls, They're strict - ly all right but they're dif - fer - ent  
 dead on be - hold - ing them, luck - ys the earl that can mar - ry a  
 none of them jeal - ous, They go it a - lone in a style of their

*rit.* *piu rit.*  
 quite, In the diff - 'rent parts of town. \_\_\_\_\_ In  
 girl from Fifth Av - en - ue New York. \_\_\_\_\_  
 own On the Bow - ery in New York. \_\_\_\_\_

*rit.* *piu rit.*

*a tempo.*  
 old New York! In old New York! The peach - crops al - ways

*a tempo.*

fine! They're sweet and fair and on the square! The

maids of Man-hat-tan for mine! You can - not see in gay Pa-

ree, in London or in Cork! The queens you'll meet on

an-y street in old New York.

## Dance.

The musical score consists of six measures of music for piano. The right hand (treble clef) features a continuous tremolo pattern, while the left hand (bass clef) plays chords. The key signature is one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' and 'f'. The first measure is marked 'tremolo.' in the right hand. The second measure has a slur over the right hand and an accent on the left hand. The third measure has a slur over the right hand and an accent on the left hand. The fourth measure has a slur over the right hand and an accent on the left hand. The fifth measure has a slur over the right hand and an accent on the left hand. The sixth measure has a slur over the right hand and an accent on the left hand.



## Entrance

No 17.

Governor and Wedding Chorus.

Tempo di marcia Moderato.

Piano.

*p* *Tympani.* *cresc.* *f*

*f* *brillante.*



CHORUS.

*ff*

We come ev - e - ry guest in his

We come ev - e - ry guest in his



best! Fit - ly dressed for the nup - tial mer - ry mak - ing, and we

best! Fit - ly dressed for the nup - tial mer - ry mak - ing, and we



wait with pride to greet the beau-ti-ful bride Whom to -

wait with pride to greet the beau-ti-ful bride Whom to -

day so no-ble a con-sort is tak-ing. So

day so no-ble a con-sort is tak-ing. So

sing joy-ous and loud and be proud not a

sing joy-ous and loud and be proud not a

cloud mars the bliss of the be - tro - thal! May no

sor - row or strife by an - y chance en - ter their life! the gov - er - nor

and his bride!

and his bride!

*pesante.* *animato.*

## GOVERNOR.

*Sweetly.*

My friends I thank you for this first se-

*Moderato.*

*quasi recitative.*

lec - tion! Now as a fa - vor, wont you kind - ly

sing the oth - er - us - u - al in this con -

*leggiere.*

nec - tion, a - bout the "wed - ding - bells that" "glad - ly

*rit.*

CHORUS.

ring"

The wed - ding bells ring out! Glad

The wed - ding bells ring out! Glad

Tempo di marcia. *un poco animato.*

wed - ding bells.

wed - ding bells.

Wel - come this day of

Wel - come this day of

*poco rit.*

*p* Bells.

glad - ness! ban - ish all thought of sor - row and sad - ness!

glad - ness! ban - ish all thought of sor - row and sad - ness!

Let ev - ry heart be sing - ing! Glad wed - ding bells be

Let ev - ry heart be sing - ing! Glad wed - ding bells be

ring - ing out their joy! Ding Dong Ding Dong

ring - ing out their joy! Ding Dong Ding Dong

Send - ing their sil - ver-voiced mes - sage far and wide.

Send - ing their sil - ver-voiced mes - sage far and wide.

Ding Dong Ding Dong long life attend our

Ding Dong Ding Dong long life attend our

governor and his bride. ding dong bells ding dong bells

governor and his bride. ding dong wed-ding bells ding dong wed-ding bells

*sempre*

*dim.* ding *dim.* dong *pp* *rit.* Bells! Bells!

*sempre piu tranquillo.* *sempre dim.* *molto rit.* *ppp*



## No 18.

## Finale II.

Tempo di Valse. SOLO. *a tempo.*

In old New York! In old New York! The

Piano *ff piu rit.* *a tempo.*

peach-crops al - ways fine! They're sweet and fair and

on the square! The maids of Man - hat - tan for mine! You

can - not see in gay Pa - ree, in Lon-don or in

Cork! The queens you'll meet on an-y street in

old New York. *ff* ALL In old New York! In old New

York! The peach-crops al - ways fine, They're sweet and

fair and on the square! The maids of Man-hat-tan for

mine! You can - not see in gay Pa - ree, in

Lon-don or in Cork! The queens you'll meet on

an - y street in old New York. *Sua*

First system of musical notation. The vocal line (treble clef) is mostly rests. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes. There are four vertical markings below the piano staff, each consisting of a 'V' followed by a series of vertical lines.

Second system of musical notation. The vocal line has a few notes. The piano accompaniment continues with the same rhythmic pattern. The word "In" is written below the vocal line. There are three vertical markings below the piano staff, each consisting of a 'V' followed by a series of vertical lines.

Third system of musical notation. The vocal line contains the lyrics: "old New York! In old New York! The peach-crops". The piano accompaniment consists of chords. The time signature changes to 3/4.

Fourth system of musical notation. The vocal line contains the lyrics: "al - ways fine! They're sweet and fair and". The piano accompaniment consists of chords. The time signature is 3/4.

on the square! The maids of Man - hat - tan for mine!

You can - not see in gay Pa - ree, in

Lon-don or in Cork! The queens you'll meet on

an - y street in old New York.